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Evidently, to Vergil's mind, thought might be varied and wide, but speech should be restrained. The terms *breviter* and *pauca* (*paucis*) reflect the poet's feeling that dignified, epic style suppresses as much as it tells.

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A STRIKE OF THE TIBICINES

Professor Nutting's note in THE CLASSICAL WEEKLY 14.31, entitled New or Old?, suggests an incident which occurred in Rome in 311 B. C. and which also helps to bring home the lesson that many of the phases of modern life which we emphasize so strongly as being peculiarly modern had their counterpart among the Romans. The story is related in Livy 9.30.5-10, and deals with what we to-day would call a strike of the flute-players in Rome. Livy says that he would pass over the incident as a *res dictu parva*, if it did not seem to involve religion. The *tibicines*, prohibited by the last censors from feasting in the temple of Jupiter—a time-honored privilege of their *collegium*—, became angered and went off in a body to Tibur, leaving no one in the city to play at the sacrifices. The matter caused the Senate uneasiness, and envoys were dispatched to Tibur to see to it that the musicians should be sent back to Rome. The Tiburtines graciously promised to use their powers of persuasion, called the *tibicines* to the Senate-house, and urged them to return to the city. But the *tibicines* remained obdurate as strikers usually do under such circumstances, and the citizens of Tibur decided to use a stratagem in keeping with the nature of such people (*concilio haud abhorrente ab ingeniis hominum*, says Livy). On a festival day they invited the flute-players to their several homes for the alleged purpose of having them furnish banquet music. Once the disgruntled players had appeared, the success of the ruse was assured, for they partook too freely of the wine which was offered them in liberal quantities and fell asleep. In this condition they were easily huddled into wagons and driven to Rome. The next morning, upon awakening, they found themselves in the midst of the Forum, with the sunlight beaming upon them. Crowds of curious spectators soon gathered. The *tibicines*, thus taken by surprise, promised, after some hesitation, to stay, but only on condition that their privileges and immunities be restored to them. These consisted of the right to parade through the city with music during three days every year, decked in their special garb and enjoying special freedom which in Livy's day had become traditional. To those who played at the sacrifices, moreover, the right of feasting in the temple of Jupiter was restored. Thus the strike, which took place while two wars of major importance—in Samnium and Etruria—were being waged, ended with the virtual victory of the strikers.

Valerius Maximus (2.5.4) tells practically the same story, but he does not specify who it was that deprived the *tibicines* of their right of feasting in the temple of

Jupiter. He adds, however, that the masks which they wore at festivals were meant to symbolize their sense of shame for having been thus outwitted in a state of intoxication.

Ovid, on the other hand, in the *Fasti* 6.651 ff., motivates the incident by an order of the aedile, based probably on the Twelve Tables, to the effect that not more than ten *tibicines* should play at any funeral. According to his version, furthermore, the ruse is carried out by an individual freedman of Tibur—with the same result. Plutarch, in the *Quaestiones Romanae* 55, relates the Ovidian version, but mentions an order of the *decemviri* as the cause of all the trouble, and, in his antiquarian interest, links the story with the custom of the *tibicines* to parade, disguised as women, on the Ides of January.

But the discrepancies in the various versions are beside the point. The interesting fact remains that there is presented to us in this story a *bona fide* Roman strike.

WASHINGTON D. C.

EDWIN H. ZEYDEL

THE DISINHERITED

That Old World so strangely beautiful
To us the disinherited of eld.

The above quotation, from Lowell's Cathedral, seems to the writer poignantly fitting to certain present-day educational conditions. In the current attacks upon so-called 'dead' languages, the clamor for things 'alive' and 'practical', the fact that all things of value in the modern world are more or less firmly rooted in the past, and that even the leaves of yesteryear are of value as fertilizers, if for nothing more, seems to be forgotten.

There is much striving after a wiser understanding of economic conditions, and strenuous efforts are being made to establish better international relations. One of the surest ways to understanding another race or nation is through an intimate and sympathetic study of its literature. Many a person thinks he knows Rome or Paris, and 'all about' the French or the Italians because he has spent a few months in France or in Italy; but he has gone to one or the other country full of ignorant prejudice, which he brings back more virulent than ever, because he has had no real contact with the people.

Many a youth, ambitious to enter some business in South America, begins the study of Spanish, with the idea that a speaking knowledge of the language is all he needs to fit him for a high place in the commercial world of one or more of the Latin Republics. The market has been flooded with Spanish conversation books and books on 'commercial Spanish', in order to give these ambitious lads the proper outfitting to enable them to reach the goal of their ambitions. Doubtless the American 'drummer' who returned from Colombia expressing the conclusion that "nobody can do business with those folks, an unprogressive lot, only interested in art and literature", was not, and for some time will not be, the last of his tribe.